

Blind Sculptor.
Chisel Guided by Fingertips.

BF275
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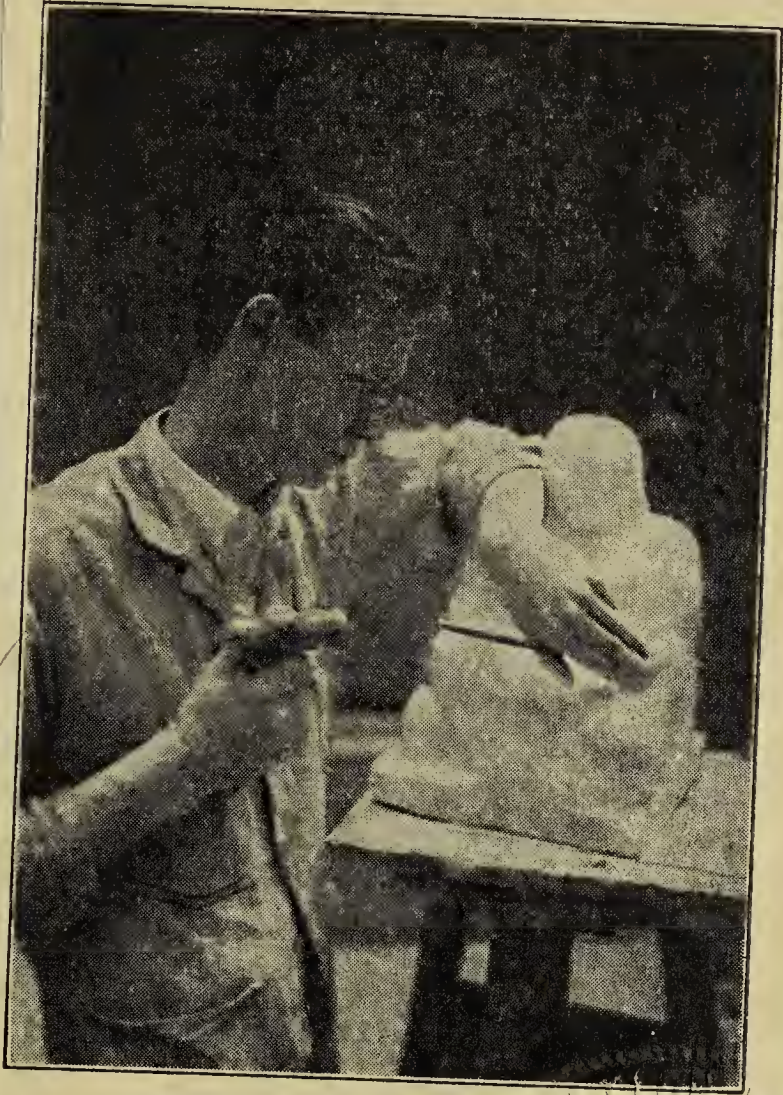


AMERICAN FOUNDATION
FOR THE BLIND INC.

BF275
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Cop. 1

v. II No. 10
World Youth

Week ending May 8, 1937



Mark Shoesmith at work

Blind Sculptor

Chisel Guided by Fingertips

The accomplishment of Mark Shoesmith, a blind student, as a sculptor, proves the theory maintained by the Master Institute that sculpture affords a

medium of self-expression to the sightless artist, according to Shoesmith's teacher, Louis Slobodkin, head of the Department of Sculpture at the Master Institute of United Arts of the Roerich Museum.

"Shoesmith's carvings and modelings can stand on their own merits," he said, "and can be placed alongside those of many artists not handicapped. His work is definitely that of a legitimate sculptor.

"Shoesmith possesses a sculptural feeling and his modeling in clay, remarkable as that is, is even surpassed by the assurance and facility with which he carves directly in stone and wood. How far he will progress as a sculptor in fulfilling the various problems with which a sculptor is confronted depends on the opportunities offered him, but I would not be surprised if he produces monuments and large architectural works after he is matured. He is at present attempting a composition in black Belgian marble, which is hard and brittle as glass, and is something which sighted sculptors find extremely difficult to handle."

Shoesmith has been blind since he was twelve years old. His ambition is to equip himself to teach sculpture in institutions for the blind. He relies on "seeing" the subject with his fingers, and in sculpturing the figure he has thus "seen" he holds his chisel so that the edge is guided by the tip of his forefinger. After each tap of the hammer he brushes his hand over the surface of the stone. To get a perspective of the figure he is working on, he stands off from it, and stretching out his arms runs his hands and fingers over the stone. He can thus get, in his mind's eye, a sense of what alterations of line are necessary.

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Date Due			

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B625 BLIND SCULPTOR, CHISEL

AUTHOR

GUIDED BY FINGERTIPS.

TITLE

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